

Ghidorah, the Three-Headed Monster Notes

- Opens with clips of the final battle over the credits. It doesn't show Ghidorah, though. It's just close-ups of Godzilla, Rodan, and Mothra. This creates a bit of mystery and helps to make Ghidorah reveal in the film that much better. We haven't seen Ghidorah before, but we have seen the other monsters.
- There's talk of communicating with flying saucers in the opening scene at the observatory. There are believers and nonbelievers present. This, arguably, is the forerunner to the alien invasions that become prevalent in later Showa films. Given that, the characters' reactions to this are somewhat ironic. The believers think aliens will be benevolent, and the nonbelievers shrug it all off as nonsense.
- The UFO club leader's dialogue reminds me of the topics discussed on late-night radio shows like "Ground Zero" (conspiracy theory show) and "Coast to Coast A.M." (paranormal show).
- On a related note, this is arguably not only the first G-film to feature aliens, it's the only one where the aliens are benevolent. Salno's goal is to warn Earth of the coming of monsters, most especially Ghidorah. All the other aliens who appear in *all* future Godzilla films are invaders.
- It's Hideyo Amamoto as the advisor!
- This was filmed on location and has beautiful scenery.
- Gotta love theremin music.
- This film includes a very James Bond-ian style plot, what with Shindo protecting Salno from assassins. (Heck, Shindo's gun even looks to be a Walther PPK!) That series, while only a few years old at the time, were making a huge impact on popular culture around the world, so it's not a surprise Sekizawa would take influence from them. It's also interesting because actress Akiko Wakabayashi, who plays Salno, became a Bond girl three years later in *You Only Live Twice*. (Although, she's much prettier in that film. Here she wears men's clothes most of the time).
 - The subplots, however, have a more paranormal, almost *X-Files*-ish feel to them, what with all the talk of precognition, alien possession, fringe science. This is established in the opening scene and solidified in Salno's first scene when she is "rescued" from the airplane.
 - Unlike most of Sekizawa's scripts, there isn't as much humor and satire this time around. It's a more serious story overall. In fact, most of the humor that is here is in the last third and is centered around the monsters instead of the humans.
 - The human and monster plots don't interact much until the end, which is also different.
- Regardless, the question remains: Was Salno inhabited by an alien presence? Or was it all an act, as some suggested? Or was she simply tapping into the latent alien abilities said to have been passed on by ancient astronauts who survived Ghidorah? There's enough evidence for all of those in the film, so individual viewers can draw their own conclusions. Personally, I've always taken it at face value: Salno was possessed by an alien presence and there were ancient astronauts. The alien probably unlocked those in Salno so she could use her as a vessel. However, despite the fact that the alien knew who Salno was when it rescued her from the plane, it doesn't seem to know who she is later. An act? Perhaps there was memory loss during the merger.

- I wish Salno had more scenes with the Shobijin. Both are mysterious characters with strange supernatural powers: the telepathic fairies and precognitive alien. It excites the genre fan in me.
- Sekizawa branches out a bit with his formula in this. While we do still have scientists and reporters, there's almost no military presence in the film. Instead, he focuses on a Japanese police force.
- The film looks like it was filmed largely on location, especially during the first half. It showcases the Japanese countryside. Couple this with the gorgeous TohoScope and color, and the film is a wonderful to look at. It makes me want to visit Japan.
- The men hearing Salno are perverted idiots. They tell her to take her clothes off to prove she's a woman.
 - An outbreak of encephalitis is mentioned. It's an inflammation of the brain caused by a virus. Interestingly, it is linked to herpes. They may have accused her of being a loose woman.
- The alien's planet of origin was changed from Venus to Mars in the dubbed version. I prefer the Mars explanation. Maybe it's because I'm a westerner who's read/seen lots of science fiction stories, but this makes more sense to me. Venus has a harsh, acidic environment that never could've supported life. Mars, on the other hand, at least seems like it could've been able to support life. Also, there's that longstanding tradition in science fiction stories of a civilization on Mars being destroyed eons ago, which accounts for its barrenness now.
- The girl's mother uses the English word "boyfriend." Trying to be hip? Modern concept?
- The Shobijin are now celebrities. They appear on "Where Are They Now?" They went back to their original costumes from *Mothra* (1961). Their attitudes toward this have changed drastically since *Mothra*. They now willingly go on television shows and perform. Thankfully, they're treated like actual people now. Regardless, it's wonderful to see the Peanuts again in the roles. The song they sing is good, but it isn't nearly as memorable as "Mothra's Song." Even so, Honda presents it in a different manner. While in previous films it seemed like a musical, in this it's more of a weird music video. Given that it was around this time that bands, particularly in the west, were experimenting with films that would pave the way for actual music videos, this shouldn't come as a surprise.
 - There are two kids who appear on the TV show and request to see *Mothra*, but instead they're introduced to the fairies. This was probably an in-universe sign of the films' shifting audience demographics. It also paved the way for the often infamous "kaiju kids," although those were in the forthcoming Gamera films much more than *Godzilla* films.
 - The show is hosted by real life comedians.
 - This parallels the Peanuts appearing on American talk shows.
- Continuity: This is a direct sequel to *Mothra vs. Godzilla* made within a year of that film, so it makes sense that it would be closely tied to it. In fact, it these might be the most closely tied Showa era films other than the two Mechagodzilla films in the 1970s.
 - Rodan emerges from Mt. Aso, where he (and his mate) were last seen in the 1956 film. It's said that the volcanic gases resurrected him. This is something of a retcon since both Rodans were seen burning at the end of the other film. Another theory is that this Rodan may have been another hatchling hiding in the mountain. (Rodan emerges with *Godzilla's* roar. Oops).

- Mothra's battles with Godzilla are referenced several times. There's only one larva now because one died between the films. One fan theory is the larva that bit Godzilla's tail and was thrashed about was the one that died. Mothra appears on TV when the Shobijin said only the boys (and maybe the live audience?) would see her?
- Shindo and his sister have Blue Mountains at a bar. I've had those. I hear Nessie Brasserie specializes in them.
- Mothra appears 21 minutes in.
- Rodan appears 30 in. The theories are this is another hatchling from the Mt. Aso nest or one of the original Rodans survived somehow. (He has Godzilla's roar when he emerges). Sadly, this suit is nowhere near as cool a design as the original. The old suit was probably unusable, and the filmmakers probably wanted Rodan to look comical.
- Godzilla appears 39 minutes in. He's heralded by fleeing dolphins. This is a modified version of the previous film's suit. The head is different. It isn't quite as sinister.
- The actor (I forget his name) who goes into the volcano to recover a hat reminds me of Don Knotts, especially when he played Barney Fife. He looks like Knotts and his expressions are similar. This actor also appeared in *King Kong vs. Godzilla* in another supporting comical role.
- Shindo's sister is dating the scientist? Age gap, much?
- The meteor housing Ghidorah grows. Is it like an egg? Is Ghidorah "reborn" each time he lands on a planet?
- The returning monsters appear in this film in reverse order of their solo films (Mothra 1st, Rodan 2nd, Godzilla 3rd).
- Takashi Shimura as the psychiatrist!
- Salno's warning about Ghidorah is foreboding. It elicits an almost Lovecraftian dread from me. It paints Ghidorah as this marauding, enigmatic, and ancient destroyer traveling from planet to planet and destroying it for sheer pleasure.
- Ghidorah appears 54 minutes in. His birth (rebirth?) is spectacular. He emerges from the rupturing meteor in a shower of sparks and coalesces from a ball of fire.
- The film depicts a meeting in the Diet, the first since *Gojira*. We see yet another fictional prime minister? The defense minister, the closest to a JSDF presence in the film, asks of the chilling question of whether anyone in the Diet has the courage to use nuclear bombs on the monsters. The Diet falls silent, giving him his answer.
- Ghidorah's attack on Tokyo seems just as destructive and dreadful as Godzilla's in *Gojira*. Perhaps it's because of the aura created around Ghidorah leading up to this, or the more intense violence surrounding it, or both.
 - Poor Tokyo Tower gets wrecked again. It's a favorite target of kaiju.
- Having three monsters return to battle a new threat helps the film to feel bigger, especially when viewed in context.
- The monsters, particularly Godzilla and Rodan, are anthropomorphized more than ever before in this one. They laugh at each other's expenses, are indignant when something bad happens to them, and "talk" to each other in grunts and growls and squeaks.
- Godzilla's ray seems completely ineffectual in this film for some reason.
- Rodan sometimes reminds me of a Muppet since the close-ups of him use a puppet and his expressions are animated and goofy.

- Mothra scolds Godzilla and Rodan like a mother with unruly children.
- The Venusians came to Earth 5,000 (50 million?) years ago and “assimilated” with Earthlings. That’s a bit different in the Criterion subtitles.
- Some of the effects look rushed because this film was made inside 8-9 months.
- The monsters speak to each other like the politicians in the Diet. There’s a joke added in the dubbed version where the Shobijin say, “Godzilla, what language!” implying Big G swears like a sailor. It’s funny, but almost too funny. Almost wrecks the tone of the film.
 - The Criterion subtitles have Godzilla say humans “bully” him and Rodan. That’s an interesting difference.
- What if...this film had an adult Mothra? I’d say it’d be less suspenseful. Mothra being outmatched by Ghidorah is an important point. It makes the situation look hopeless and adds credibility to Godzilla and Rodan coming to her aid against Ghidorah.
- Godzilla’s heroic charge to save Mothra marks a turning out in the series, a new era for the character. Godzilla would slowly become a hero in subsequent films, becoming more or less a superhero by the 1970s. It was a huge, unprecedented shift.
- Once, Mothra bit Godzilla’s tail to attack him. Now she bites it so he can drag her to safety. Irony.
- Salno prays to God. This is kinda odd. I bet fanfiction writers have gone nuts with that. I could dream up some crazy theories as to why.
 - In the Criterion subtitles, she says, “Creator of the universe.”
- Malmess is a lousy sniper. Just saying.
- Malmess catches a rock and falls to his death. That’s funny.
- The Earth kaiju use clever tactics to defeat Ghidorah. Godzilla grabs his tails and Mothra rides on Rodan’s back to get a better aim for her webbing.
- The world is safe and Ghidorah retreats, but the village is destroyed. This adds some gravity.
- There’s an oblique, implied romance between Salno and Shindo. It’s never stated outright.
- While this is the G-suit from the previous film, which a fan-favorite, it was modified slightly in the face. I don’t like it. It never looked quite right to me.

Commentary by David Kalat (Classic Media DVD)

- This was the last time a Godzilla film would be substantially altered when brought to the U.S. (except *Godzilla 1985*). This was re-edited and rearranged. It’s ten minutes shorter. The edits were made to make the dub look and sound more natural and make the pacing brisker. It also softens Godzilla a bit by not having him attack quite as fast. It also fixes a continuity error because Ghidorah appears at night during Godzilla and Rodan’s night fight; in the original, Ghidorah appears during the day. Interestingly, Honda copied many of these edits for the Champion Film Festival version in 1969.
- Natsuki (Shindo) got a role in *Return of Godzilla* meant for his “boss,” Hirata.
- Malmess was originally intended for Tsuchiya.
- This is a classic example of Sekizawa formula: “People threaten people and monsters resolve it.”

- This was released 9 months after Mothra vs. Godzilla. It was one of 8 sci-fi spectacles made by Toho in four years. Most were made by the same cast and crew. In between this, Dogora was released (see episode XX of MIFV).
- Dogora was Toho's first space monster, but Ghidorah is its most famous one. This film reused the same police station set.
- Koizumi plays basically the same character in all three of Toho's 1964 kaiju films.
- This film was paired with the Elvis Presley film, Harum Scarum, in the U.S.
- The talk show scene, with real comedians recreating their stage act, parodies the two previous Mothra films.
- Sekizawa expands on the role of women in this. Yuriko Hoshi plays her own independent reporter who translates for the Shobijin. The Shobijin are more proactive. Akiko Wakabayashi gives a name and warning about Ghidorah. Wakabayashi was later a Bond Girl in You Only Live Twice, which was filmed partially at Toho. Robert Dunham, her Dogora co-star, said he couldn't vouch for her thespian skills, but she had a "killer body." She's confident and assertive when dressed like a man.
- Kalat prefers the dubbed version of this, but he can't defend removing most of Ifukube's music. He says it shouldn't have because humming his music was used as a punchline when Matthew Broderick hosted SNL for Godzilla (1998).
- The dubbed version was restored by Classic Media for the DVD. (I've heard it was supervised by Kalat using the original Japanese print).
- Dogora and Ghidorah have destruction scenes with damage caused by the wakes of the monsters, which meant they could be recycled in other films as anything else.
- This came out in 1964, the year of the Tokyo Olympics, and shows the monsters coming together in harmony like at the Games.
- The dubbed version changed Salno's homeworld from Venus to Mars. No one knows why this was done. Regardless, it taps into the "ancient aliens" idea that went as far back as 1919, which posited visitors from Mars came to Earth.
- Campiness happens when societies grow fast economically but cultural sophistication hasn't caught up yet.
- Kalat compares Godzilla's shifting between hero and villain to Japan itself: both act in defense of its territory. Depending on what it's defending against, that will determine if it's the hero or villain.
- The landscape in this was built in 1/25 scale and took 12 thousand manhours to make.
- Sekizawa was remarkably involved with the creation of Ghidorah. He went to the set and advocated for lighter-weight material to make things easier for the actors.

Kalat's book

- In the Japanese version Hoshi's character beats her male colleagues to the scoop.
- The dubbed version has a rough translation of the Shobijin's song, "Cry for Happiness," read over it.
- The comedians' names are Senya Aozora and Ichiya Aozora (no relation). They were basically Abbott and Costello.
- American tagline: "The beat and the beast make a holiday feast!"
- In Japan, it was paired with Samurai Joker, a Crazy Cats comedy.

- Sekizawa may have moved the action away from cities to avoid casualties as befitting the new tone.
- The English title, “Ghidrah,” isn’t unfitting because the Japanese tend to skip some vowel sounds when speaking.
- Sekizawa’s description of Ghidorah: “It has three heads, two tails, and a metallic roar like a bell.” The monster was inspired by the Orochi and originally would’ve had rainbow-colored wings. The suit actor was Shoichi Hirose, who previously played Kong.
- In America, monsters represent something. In Japan, they came to be characters unto themselves.

Honda bio

- Showing the monsters during the credits showed they were the stars now.
- Godzilla and Rodan play volleyball with rocks, and Japan’s women’s v-ball team won gold at the Olympics that year.
- Honda had to force himself to make the Shobijin the interpreters for the monsters.
- This was rushed into production because Toho needed a holiday film and Kurosawa’s *Red Beard* had fallen behind schedule.
- The film homages *Roman Holiday* by having royalty slightly alter her appearance and be able to hide in public unrecognized. Honda even told Wakabayashi and Natsuki to recall the ending of that film.
- Wakabayashi walked the studio in a hat and jeans one day, and Honda decided to make that the princess’s “homeless” outfit.
- This film earned 375 million yen (\$1 million), which was technically more than King Kong vs. Godzilla (that sold more tickets).

Galbraith

- The UFO club leader has a model of a ship *Battle in Outer Space* in his office.
- He finds Sekizawa’s script rushed some minor plot points are dropped.
- He says the dubbing and editing hurt the film (example: the Shobijin are asked about Godzilla before he appears).

LeMay (Big Book, vol. 1)

- Ghidorah was designed by Akira Watanabe.
- John erroneously thinks Koizumi plays the same character from *Mothra vs. Godzilla*. He doesn’t.
- This was the last G-film to sell 4 million tickets until 1992.
- An early draft of the script had Ghidorah attack New York as preproduction art showed him attacking the Statue of Liberty.
- Tanaka supposedly brought a book on Greek mythology and inspired the creation of Ghidorah by pointing to a seven-headed monster (i.e. hydra).
- (John says the saucer model in the office is from *The Mysterians*).

Brothers

- This is a more complicated script than Sekizawa normally writes.
- The monsters are introduced about 10 minutes apart.
- He says Ghidorah inspiration came from a 1956 Russian film released in the U.S. in 1960 as *The Sword and the Dragon*. It featured a dragon named Gorynych.
- Ifukube recycles a motif he used for Varan as Rodan's theme.
- The music Ifukube makes for the Peanuts' song has African and Jamaican roots.
- Tsuchiya had already bought sunglasses for Malmess.
- Amamoto played a "Wu and a Who."

Barr

- The Shobijin serve a role in the "monsterspeak" scene similar to a *Tayu* role in a *bunraku* (Japanese puppet theater) play: the human cast speaks for the puppets in those, and they speak for the monsters in this. It became a common trope with human characters watching kaiju battles and reacting/commentating.

Related Topics: CHIC-1 (China's first nuclear test) and the Vietnam War's Effects on Japan

CHIC-1 (596)

- 596, or CHIC-1 as designated by U.S. intelligence, was China's first nuclear test. It was conducted October 16, 1964. With this, China became the fifth nuclear power, joining the United States, the Soviet Union, Great Britain, and France in the "A-bomb club." It was the first of 45 nuclear tests conducted by China to date, all of them done at the Lop Nur test site (<http://www.history.com/this-day-in-history/china-joins-a-bomb-club>, Wikipedia).
- The bomb had a yield of 22 kilotons, which was as powerful as the United States' Fat Man A-bomb dropped on Nagasaki in 1945 and the Soviet Union's first nuclear bomb, the RDS-1, from 1949. (Wikipedia)
- This was part of China's nuclear program, which started January 15, 1955. It's formation was prompted by several confrontations with the United States, including the Korean War, as well as the Taiwan Straits Crisis and nuclear blackmail. ("China's Advance toward Nuclear Status in Early 1960s Held Surprises for U.S. Analysts, Generated Conflicting Opinions about the Potential Dangers". nsarchive.gwu.edu. October 16, 2014. Retrieved 2017-06-02.)
- China's communist leader, Mao Zedong, explained this decision in 1956 by saying, "Now we're already stronger than we were in the past, and in the future we'll be even stronger than now. Not only are we going to have more airplanes and artillery, but also the atomic bomb. In today's world, if we don't want to be bullied, we have to have this thing." (Archive, Wilson Center Digital. "Wilson Center Digital Archive". digitalarchive.wilsoncenter.org. Retrieved 2017-06-02.). He believed nuclear capability would allow China to assert its "national will" and deter threats.
- China received extensive help from the Soviet Union for its nuclear program. The Soviets signed agreement with China where they promised to share defense technology with

China, which included a prototype nuclear bomb, technical data, and exchange hundreds of scientists from both countries. ("China | Nuclear". Nuclear Threat Initiative. April 2015. Retrieved June 2, 2017.) They also conducted joint searches for uranium. (Wikipedia)

- The test site location was selected near Lake Lop Nur and headquartered Malan. Construction began April 1, 1960, and took four years to complete construction. Prisoners and laborers endured arduous conditions while building it. (NORRIS, ROBERT S. (1996-03-01). "French and Chinese Nuclear Weapon Testing". *Security Dialogue*. 27 (1): 39–54. doi:10.1177/0967010696027001006. ISSN 0967-0106.) Since it's the only nuclear test site in China, it has expanded significantly over the decades, becoming the world's largest nuclear test site, covering over 100,000 square kilometers (or almost 39,000 square miles). ("Lop Nur Nuclear Weapons Test Base | Facilities". Nuclear Threat Initiative. Retrieved 2017-06-02.)
- Unfortunately (or fortunately, depending on how you look at it) the relations between Soviet Union and China cooled in the late '50s and early '60s, becoming more strained. The USSR sided with India during the Tibetan Uprising of 1959 and granted asylum to the Dalai Lama. ("One Finger's Worth of Historical Events": New Russian and Chinese Evidence on the Sino-Soviet Alliance and Split, 1948-1959". Wilson Center. 2011-07-07. Retrieved 2017-06-02.) and later refused help during the Sino-Indian War of 1962. The Russians thought the alliance between them was one-sided help for China and were unnerved by Mao's indifference toward nuclear war. (Lewis, John Wilson and Xue Litai. *China Builds the Bomb*. (Stanford: Stanford University Press, 1988), 63-66.)
- The Soviets enacted test bans to relieve tensions with the U.S. in 1959, resulting in the prototype bomb not being delivered. Disagreements over ideology escalated tensions with China ("16 October 1964 - First Chinese nuclear test: CTBTO Preparatory Commission". www.ctbto.org. Retrieved 2017-06-01.) resulting in Russia withdrawing 1,400 scientists from 200 projects with China ("One Finger's Worth of Historical Events": New Russian and Chinese Evidence on the Sino-Soviet Alliance and Split, 1948-1959". Wilson Center. 2011-07-07. Retrieved 2017-06-02.)
- As a result, Project 596 was started as an independent project in June 1959 and named after the month and year First Secretary Nikita Khrushchev withdrew assistance to China. In other words, the name was a poke in the Soviets' eyes.
- The bomb that was detonated was a uranium-235 fission implosion device based on information gathered from American and European writings on such devices as well as intelligence gathered from other countries' tests. It weighed 1,550 kilograms and was detonated on a 102-meter tower. (NORRIS, ROBERT S. (1996-03-01). "French and Chinese Nuclear Weapon Testing". *Security Dialogue*. 27 (1): 39–54. doi:10.1177/0967010696027001006. ISSN 0967-0106.)
- The Americans were aware of the test, but chose not to intervene to avoid provoking Communist China. (Johnson, Robert (April 22, 1964). "The Bases for Direct Action Against Chinese Communist Nuclear Facilities" (PDF). The National Security Archive. Retrieved June 1, 2017.) The real concern for the U.S. was China developing more sophisticated nuclear weapons such as H-bombs and IBMs, which were tested within months of the Lop Nur test. (NORRIS, ROBERT S. (1996-03-01). "French and Chinese Nuclear Weapon Testing". *Security Dialogue*. 27 (1): 39–54. doi:10.1177/0967010696027001006. ISSN 0967-0106.) While China's nuclear arsenal

was much smaller than the US or USSR's (Wheeler, Earle (December 3, 1964). "A Military Appraisal of Chinese Acquisition of Nuclear Weapons" (PDF). The National Security Archive. Retrieved June 2, 2017.), it brought up the issue of uncontrolled proliferation, so the Americans took efforts to calm their Asian allies (Johnson, Robert (October 15, 1963). "Policy Planning Statement on A Chinese Communist Nuclear Detonation and Nuclear Capability" (PDF). The National Security Archive. Retrieved June 2, 2017.) They also started talks of non-proliferation with Russia to avoid China escalating the arms race (Rosen, Armin. "Here's How The US Reacted To China's First Nuclear Test 50 Years Ago". Business Insider. Retrieved 2017-06-02.)

- This test prompted the Soviet Union to sign the 1968 Treaty on the Non-Proliferation of Nuclear Weapons with the United States and China. ("China joins A-bomb club - Oct 16, 1964 - HISTORY.com". HISTORY.com. Retrieved 2017-06-02.)
- Taiwan, seeing a nuclear China as an existential threat, responded by trying to form an anti-communist force to make strikes against China's nuclear facilities and even tried to start its own nuclear program, none of which received support from the U.S., and the latter never came to fruition. ("U.S. Embassy Taiwan telegram 1980 to State Department," (PDF). The National Security Archive. October 23, 1964. Retrieved June 1, 2017.) (Albright, David; Gay, Corey (1 January 1998). "Taiwan: Nuclear nightmare averted". Bulletin of the Atomic Scientists. Retrieved 28 May 2015 – via HighBeam Research.)
- China has maintained a policy of no-first-use when it comes to its nuclear arsenal since this test ("China | Nuclear". Nuclear Threat Initiative. April 2015. Retrieved June 2, 2017.)

Japan and the Vietnam War

- Japan, while not directly involved with the conflict in Vietnam, served as a launching station for U.S. forces thanks to the bases in Okinawa. Japanese manufacturers also traded with the South Vietnamese and the Americans, perhaps even supplying materials for napalm bombs. (<https://mediamousearchive.wordpress.com/2008/07/31/fire-across-the/>)
- Despite this, Japan was anxious that if China somehow got involved in the conflict, it would drag them into another world war if China attacked the bases in Okinawa. (<https://mediamousearchive.wordpress.com/2008/07/31/fire-across-the/>)
 - Since the island was, apparently, protected by neither the constitution of Japan nor the U.S., the Pentagon took advantage of this and stockpiled huge arsenals of chemical weapons nuclear warheads. They constructed 80 facilities on the island, making many Japanese feel that all of Okinawa was a base. (Jon Mitchell, Tsuiseki: Okinawa no Karehazai (Tokyo: Koubunken, 2014)
 - Hundreds and thousands of troops were dispatched from Okinawa, including the 3rd Marine Division. Sadly, many of those killed in the war came through the island, which hosted some of the mortuary services. (Jon Mitchell, Vietnam: Okinawa's Forgotten War. *The Asia-Pacific Journal*. <http://apjjf.org/Jon-Mitchell/4308.html>)
 - The island was so vital, in 1965, the Commander of U.S. Pacific Forces declared, "Without Okinawa, we couldn't continue fighting the Vietnam war." (Thomas R.

H. Havens, *Fire Across the Sea: The Vietnam War and Japan 1965-1975* (Princeton: Princeton University Press, 1987), 85

- Despite China's involvement diminishing, the Japanese thought their involvement in the war violated Article 9. Like in America, news programs showed film of the war, and the Japanese saw parallels between the Americans' quagmire and their own war in China 30 years before. They began to sympathize more with the Vietnamese as the Americans escalated their bombing campaign because they had experienced such bombings during WWII. (<https://mediamousearchive.wordpress.com/2008/07/31/fire-across-the/>)
- Despite this citizen-level opposition, Japan's economy prospered during this time. As Thomas R.H. Havens wrote in his book *Fire Across the Sea*, "Possibly the greatest long term effect was also the most ironic: halfway through the war Japan replaced the United States as the leading economic power in Southeast Asia, so that one of America's most reluctant allies ended up as the chief beneficiary of the eight-year war to save the Saigon regime." (<https://mediamousearchive.wordpress.com/2008/07/31/fire-across-the/>)
- A group called the Beheiren (or Citizen's League for Peace in Vietnam) spearheaded much of the antiwar movement in Japan from 1964-1975. It was a coalition of several hundred antiwar groups. They claimed to have helped at least 20 U.S. soldiers desert the war, even getting them passports to escape to Sweden and the USSR (Hirano, Keiji. "What Japanese Anti-Vietnam War activists are up to". *Kyodo News*. The Japan Times: Feb. 16, 2002. <http://mailman.lbo-talk.org/2002/2002-February/003886.html>). They also bought single shares of Mitsubishi to they could address shareholders' meetings about their company's support of the American war effort. (Simon Avenell, National University of Singapore. Beheiren: Challenging the Codes of Activism and Daily Life. <http://www.meiji-gakuin.ac.jp/~ascj/2004/2004.10.htm>) They also assisted American soldiers who were publishing and distributing underground papers and pamphlets in Japan.
 - Members of this group included novelists Makoto Oda and Takeshi Kaiko, playwright Amon Miyamoto, and historian/philosopher Shunsuke Tsurumi. (Wikipedia)
 - This group took a stance on the Vietnam War independent of the Soviet Union and the communist bloc. (Wikipedia)
- While PM Sato Eisaku gave his "moral support" for the conflict (Thomas R. H. Havens, *Fire Across the Sea: The Vietnam War and Japan 1965-1975* (Princeton: Princeton University Press, 1987), 96), Japan always encouraged a negotiated settlement with the North Vietnamese government as soon as possible. They established diplomatic relations with the country in 1973, but they demanded that Japan pay the equivalent of US\$45 million for World War II reparations in two yearly installments, in the form of "economic cooperation" grants. Japan agreed to this and established an embassy in Hanoi in 1975, recognizing the new communist government of the united Vietnam. (Masaya Shiraishi. *Japanese Relations with Vietnam, 1951-1987*. SEAP Publications, 1990. ISBN 0877271224, pp.43-44.)

[https://en.wikipedia.org/wiki/Ilya_Muromets_\(film\)](https://en.wikipedia.org/wiki/Ilya_Muromets_(film))

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